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New Publications.

"L'ART."

A REVIEW of Chipiez and Perrot's "L'Egypte," a series of slashing criticisms on the Salon, and some magnificently illustrated articles on Italian wood and copper engraving, by Vicomte Henri Delaborde, are among the most interesting things in the last quarterly volume of "L'Art." The first-mentioned review takes the form, in great part, of a discussion of the means which were employed by the ancient Egyptians in engraving and otherwise working hard stones, such as granite, and precious stones, such as carnelian and agate. The author, Emile Soldi, brings forward strong reasons for believing that the instruments used by modern jewellers were known to the Egyptians of the Middle Empire. Some very interesting illustrations are extracted from Chipiez and Perrot's book, which forms the first volume of their great work, "Des Origines de L'Art dans l'Antiquité." Vicomte Delaborde's articles give an account of the Florentine and Venetian wood-engraving of the fifteenth century, with numerous full-sized reproductions of cuts from the "Hypnerotomachia Poliphili," Mallerini's Bible, the "Fasciculus Medicine," and other rare Venetian books. The Florentine work shows the influence of Botticelli on the engravers of his time and country. Leonardo da Vinci's still greater influence on Milanese engraving is also touched upon.

M. Dargenty treats the Salon as though it was an exhibition of our own Academy. He finds a dearth of ideas, a disposition to rely upon mere technique and to startle by the choice of gory or indecent subjects. That peculiarly French picture, the gem of the present exhibition in that way, "Le Printemps qui passe" of M. Bertrand, gets no quarter from him. "Quelle araignée monstrueuse plus criminelle que scorpion," he asks, "avait bien pu piquer le cerveau de l'artiste et déposer dans ses méandres virus et vénénérité assez âpres pour produire un effet aussi délétère?" Comerre's "Silenus," though a great effort, contains no new conception, and the critic seems to be so indifferent to Lefebvre's "Psyche," that in one place he speaks of her as "Pandora!" Morot's "Christ" gets faint praise, and Bastien-Lepage is set down as a false sentimentalist. The critic finds little to speak well of but a still life, in which a couple of kittens are lapping up the blood from a freshly-killed pair of pigeons in a poultterer's stall. There are also articles on the proposed transformation of the centre of the city of Florence, with illustrations of the different plans, one of which is to be adopted, and on the frontispieces of Piranesi with reduced reproductions of some of his initial letters, and a superbly illustrated account of the sculptures of the Chateau of Fleury. In the matter of etchings the purchasers of this number will obtain more than one prize. The splendid etching by Louis Lucas, after the portrait by Amberger, in Prince Demidoff's collection, is one of these. Another, almost equally fine, is Mlle. Lucie Contour's etching of Emile Renard's "Grand-mère," and Wouverman's picture of "Winter," etched by G. Greux, is worthy of a place in any collection of modern etchings. On the whole, this volume of "L'Art" surpasses even the high expectations which the three or four previous volumes have raised.

LITERARY NOTES.

LUCA DELLA ROBBIA AND OTHER ITALIAN SCULPTORS.—The "Great Artists" Series, published here by Scribner & Welford, includes few volumes more interesting than this one by Leader Scott on the Italian sculptors of the fifteenth and sixteenth centuries. The list of great men of whom some account is given embraces some predecessors and many successors of the Della Robbias, the work of that family forming the central point of the picture of Italian sculpture of the true Renaissance period. It was a good notion so to group the masters from Mino da Fiesole to Jacopo della Quercia, who show neither the faults of infancy nor the beginnings of decay, and the idea has been well carried out. The little volume is abundantly illustrated with cuts which are sufficiently well done to convey (except in one or two cases) a fair idea of the works represented. The series when completed will make a valuable work of reference.

ART WORK IN PORCELAIN. BY HENRY B. WHEATLEY AND PHILIP H. DELAMOTTE. Scribner & Welford.—Messrs. Wheatley and Delamotte seem to be quite at home on the subject of porcelain. Their little volume differs from most others in fairly proportioning the space at command among the several species of porcelain known to collectors. It was to be expected that the different English factories would be more fully treated of than others; but Chinese and Japanese porcelains are given each a well-written and a well-illustrated chapter; Persian and Indian work is glanced at, and German and French porcelains are fully considered in two very full and accurate chapters. The illustrations are excellent specimens of what the illustrations of such a work ought to be, not in themselves works of art—that would put the cost of the work too high—but neat and satisfactory engravings of well-chosen objects.

ART WORK IN GOLD AND SILVER—MODERN. Scribner & Welford.—This belongs to the same series as the above, and is by the same authors, but is not quite so good a treatise. Benvenuto Cellini, Holbein, and the French and Spanish goldsmiths of the sixteenth century can hardly be classed as modern. There is a great gulf between their work and that of the present day. They are very distinctly marked off, in fact, from the seventeenth and eighteenth century work, the traditions of which are still, in a manner, alive. Not enough attention is paid to Eastern, especially to Japanese, work, from which our best inspirations are now in a majority of cases derived; and the work of living goldsmiths and silversmiths is passed over, for the most part, in silence.

There is a short account in the centre of the book of the excellent modern Russian work, and a few words are given to Zoloaga of Madrid and Cortelazzo of Vienna. There is even an illustration to each of these; but of English, French and American work of the present time nothing is said, although much might be. To be sure, it is only very recently that good work has begun to be done either here or on the other side of the Atlantic, but that makes it all the more desirable that it should at once be recognized. An excellent chapter might be written on the influence of Japanese art in metal work on the revival that is taking place here and in Europe. It is a very important subject, and would well repay study. In other respects the little work is very well put together, the illustrations and the printing being particularly commendable.

Correspondence.

HINTS FOR PAINTING DESSERT PLATES.

SIR: Wishing to paint a set of dessert plates after Kappa's designs, given in THE ART AMATEUR, I write to get a few hints. (1) What should be used for the outlining? (2) Can flux be sent through the mail? (3) How shall I transfer the designs to the plates? (4) Would they look well with backgrounds of white china instead of dark green?

D., Lexington, Va.

ANSWER.—(1) Use black or some very dark color for the outline. Purple No. 2 added to dark brown No. 4-17 gives a good outline color. The important point is to have it clear and distinct. (2) Yes. Flux comes prepared like the china colors, either in tubes or powder. When fired it forms a transparent glaze, and its effect is to lighten the colors and cause them to flow smoothly. All the china colors contain flux—the light colors more than the dark, and the ground colors most of all. Adding flux to the ordinary colors makes them suitable for grounds. Use about one-third flux with the dark colors, and less than one-third with the light ones. (3) Lay transparent paper over the design, and trace the pattern on it. Go over the lines of the design on the back side with a soft black pencil. Wash the plate with turpentine and let it dry. This gives a good surface to take pencil marks. Fasten the tracing to the plate with gum or wafers, so that it may not slip. Go over the design with a hard point, and the soft black on the underside will be transferred to the plate. (4) The backgrounds are carefully selected to suit the various designs, and a different one is given with each plate. In a design like No. 5 (daisies) the white flower would not show to advantage on a white ground. The "dark green" alluded to gives, when used for a tint, a greenish gray which is not dark, and which combines peculiarly well with the columbine. The gray No. 2, recommended as a tint for the dog-tooth violet, may fade a little in firing, so it should not be too thinly applied. None of the tints are to be very dark.

HOW TO APPLY RETOUCHING VARNISH.

MRS. J. H. C., Mexico, Mo.—The proper way to apply Soehnée frères' French retouching varnish for oil-painting is as follows: When the painting is thoroughly dry first wipe the surface off carefully with a damp cloth, which has been dipped in clean water and wrung out. This is to cleanse the painting from any particles of dust or dirt, and is very important. When quite dry again, apply the varnish with a broad stiff bristle brush (never use sable), and put it on very quickly, beginning at the top and working downward, and being careful not to retouch the varnish when once put on, as it dries so very quickly that any re-passing with the brush will make streaks. Pour the varnish out in a saucer, and use plenty on the brush. If when first applied it looks cloudy and opaque do not be alarmed, for if left undisturbed, this effect will all pass away in less than half an hour, and the varnish will appear perfectly clear. The French retouching varnish should not be used if it has become thick and gummy by keeping. This can be rectified by diluting with alcohol, when it may be applied safely.

MEYER VON BREMEN'S "MORNING PRAYER."

F., Westerly, R. I.—In giving directions for painting Meyer Von Bremen's "Morning Prayer," it is of course impossible for us to tell the exact coloring of the original; but as in the case of the companion picture asked for and published some time ago, we can only give a harmonious scheme of color, suggesting as far as possible the style of this painter's work. The two children who have stopped to kneel at the wayside shrine are in the full light of early morning, and the whole tone of the picture is influenced by the warm morning sunshine. The sky is blue with large fleecy clouds; the distant landscape is of a hazy, indistinct green, grayish, but warm. The hill in the remote middle distance is faint purplish green in tone touched with golden lights. The old stone shrine is the darkest object in the picture, and should be made a warm gray stone-color with rich shadows. The little boy has brown hair, and wears a faded blouse of dull blue. The girl with her little red cap has light yellow hair and fair complexion. The sleeves of her waist are white, while the bodice is black velvet and her skirt a dark dull red. The bundle she carries tied to her waist is in a striped apron of brownish gray and white. The foreground greens are much richer and stronger in color than the other foliage, also warmer in tone. To make the blue of the sky use cobalt, vermilion, or rose madder, light cadmium, with white and a little black. For the clouds, use raw umber, black, cobalt, yellow ochre, and white. For the distant greens use cobalt, yellow ochre, madder lake, white and black. The stone color of the shrine is made with raw umber, yellow ochre, bone brown, black, burnt Sienna and cobalt with white. Put the color on heavily with a stiff bristle brush, and try to imitate the

texture of stone by using short crisp touches. The boy's hair is painted with bone brown, ivory black, burnt Sienna and white. The dull dark blue of his blouse is made with Antwerp blue, burnt Sienna, yellow ochre, vermilion and raw umber, with a little black, adding white where needed. The light yellow tone of the girl's hair is made with yellow ochre, raw umber, black and white. For the red cap use white vermilion and madder lake glazed over an undertone of Indian red, adding raw umber for the shadows; the same colors will do for the dress with the addition of black and cobalt. For the striped apron use raw umber, black, burnt Sienna and white. The foreground greens are made with light zinobor green, cadmium, Antwerp blue, vermilion, and black with white. It would be a great advantage if before making this painting you could see one of Meyer Von Bremen's original pictures or a good copy, to get some idea of his style and handling. The tone of his pictures is generally very warm, a yellowish glow sometimes pervading the atmosphere throughout. When dry, varnish with French retouching varnish. Use only imported colors, either French, English or German.

PHOTOGRAPH PAINTING IN WATER-COLORS.

BARTON H., Cleveland, O.—Evidently you have chosen too dark a print for coloring. The heavy dark tints found in some photographs are not suitable for the treatment of fair complexions, as it is difficult to work the gray tints over them. You could lighten the heavy dark tints by the use of a little body color; but such practice is to be condemned, because all gray and pearly tints should be transparent, so that the flesh color may be seen under them.

F. T. T., Boston.—(1) General directions for coloring photographs in water-colors were given in THE ART AMATEUR in March, 1882. (2) The following paragraph from that article answers your specific question: Some miniature painters, in heightening the complexion, lay the colors in little square forms, working the pencil in various directions, and leaving the interstices to be filled up afterward by stippling. This method gives what is called a fatty appearance to the work, and renders it bold and masterly. Others, again, finish off with hatches, and the crossings of the pencil somewhat resemble the lines in a fine line-engraving of the face, being worked as much as possible in the direction of the muscles. But this should not be resorted to till near the end of the work; for if you begin it too early you will never be able to gain depth, and the more you labor, the more wiry, harsh and dry will be the character of your performance. When the flesh color has been sufficiently heightened, and is as near to the original as you think you can get it, then begin with the pearly gray and shadow tints, keeping them as pure and transparent as possible, working with a light hand, for fear of disturbing the under color, which must not be suffered to mix with them, or they will become muddy, and lose all their transparency. Pearly tints are not intended to hide the local color, but only to be passed over it as a glaze.

A. F. K.—Photogravures or photographs may be colored in two ways. One way is to float the colors on in flat tints, using the Egyptian water-colors for that purpose. Another, and the most artistic method, is to paint them carefully with the ordinary moist water-colors, rendered opaque by mixing them with Chinese white. The surface of the photograph or engraving may first be prepared by washing over with "Newman's Size;" after this, the colors go on very easily. The opaque colors can be bought already prepared under the name of "Gouache Colors." They come put up in little glass boxes ready for use. In painting photographs with these colors, fine camel's-hair brushes should be used, and the paint put on very carefully in finishing with small crisp touches.

NIELLO WORK.

ART WORKER, Chicago.—Niello work is a sort of enamelling upon silver, with a paste consisting chiefly of a sulphide of the metal itself. At present it is not much practiced in this country. Some designs especially suitable for this kind of work will be given in THE ART AMATEUR at an early date. The process is as follows: Take four drachms of silver, two ounces and four drachms each of copper and sal-ammoniac, three ounces and four drachms of lead, and twelve ounces of flowers of sulphur. Make a paste of the flowers of sulphur and water; put it into a crucible; afterward melt the metals, and pour them into the crucible which contains the paste; re-cover this vessel, in order that the sulphur may not take fire; then calcine over the fire until all the superfluous sulphur is driven off; afterward finely pulverize the mass, and make, with the addition of a solution of sal-ammoniac, a paste, which introduce, by means of rubbing, into the parts intended to be enamelled; then clean the article, and place it in a furnace, where it is sufficiently heated to melt the paste which fills the engraved parts, and make it adhere to the metal. That done, moisten the article with a solution of sal-ammoniac, and heat it in a muffle to redness; after which, you may rub and polish the article when it has become cold, without fear of either altering or detaching the enamel. It remains always of a very fine black color.

CHINA PAINTING.

KERAMOS, Atlanta, Ga.—Janvier says: "In painting heads the general tint is ivory-yellow and flesh-red No. 1, about one-third red to two-thirds yellow. Before putting this on, the eyes, nostrils, corners of the mouth, etc., can be sketched in with the flesh-red pure, and this may be used for the shadows. When dry, put on a thin wash of the general tint; while still wet, the lips, cheeks, etc., can be strengthened in color with the red. Ochre is used for reflected lights. All are then blended with the putois. Violet of iron and greenish blue can be used for shadows, with sometimes a little gray. The darker flesh colors can be used to